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But... what is it?



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OF THE WEEK

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STAFF WRITERS Susan Du, Hannah Jones
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CONTRIBUTING WRITERS
Jerard Fagerberg, Jay Gabler,
Tony Libera, Michael Madden,
Erica Rivera, Sheila Regan
CONTRIBUTING PHOTOGRAPHERS
Galen Fletcher, Alma Guzman,
Lucy Hawthorne, E. Katie Holm,
Shelly Mosman, Tony Nelson,
Colin Michael Simmons

Art

ART DIRECTOR Emily Utne
LAYOUT EDITOR Jake Luck

Production

DESIGN MANAGER Dana Holmay
GRAPHIC DESIGNER Jackie Kilmer

Publisher

Mary Erickson

Advertising

SALES DIRECTOR Leah Parkinson
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MARKETING COORDINATOR
Emma Engeldinger
MARKETING INTERN Molly Kwakenat

Business and Administration

FINANCE MANAGER Bernadette Botoshe
STAFF ACCOUNTANT Du Nguyen Ho

City Pages

800 1st St. N., Ste. 300,
Minneapolis, MN 55401
PHONE 612.375.1015 FAX 612.372.3737
E-MAIL adinfo@citypages.com
CITY PAGES ONLINE www.citypages.com
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MAXIM FESENKO

THE STAT SHEET

307

Number of U.S. mass shootings in the first 312 days of 2018

27

Number of NRA-backed candidates to lose in last week's elections, the most ever

12 million

Democrats' margin of victory in U.S. Senate voting, even though they lost seats

18

Percentage of Americans represented by the Republican Senate majority, which mostly comes from low-population states

CITYPAGES TIX

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NOV 14

6PM
TO
9PM



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“Well, at least she believes in the science of wind power!”

Reader Bill Coleman responds to “Let’s watch Mary Franson get hit in the face with her own campaign sign [video],” at citypages.com.

FRAUD POWER

WHEN KEITH ELLISON beat Doug Wardlow in Minnesota’s attorney general race last week, many a conservative was in disbelief that voters would reject a right-wing Christian in favor of a black Muslim. Their only conclusion: This had to be the result of massive voter fraud.

Conservative pundit Laura Loomer tweeted that 50,000 Muslim votes most likely came from fraudulent voters. But astute readers quickly noted that 1,000 buses would be required to haul that many people—all without anyone noticing.

Welcome to America 2018, where even the fraud is fake.

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LAURA LOOMER

‘discovers’ busloads of Muslims committing ‘voter fraud’ in Minnesota

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IMPERSONAL RESPONSIBILITY

Jason Lewis blames John McCain for GOP loss of U.S. House

When Congressman Jason Lewis (R-Woodbury) looked to the stars and wondered where oh where his reelection bid went wrong, one name emerged loud and clear: John McCain.

In an op-ed in the Wall Street Journal, Lewis blamed the former senator, war hero, and current dead man for the 32 seats (and counting) Republicans lost in the U.S. House last week.

In Lewis' mind, it couldn't have been that the good people of the Twin Cities' southern suburbs found him wanting, or that he voted with an unpopular president 90 percent of the time.

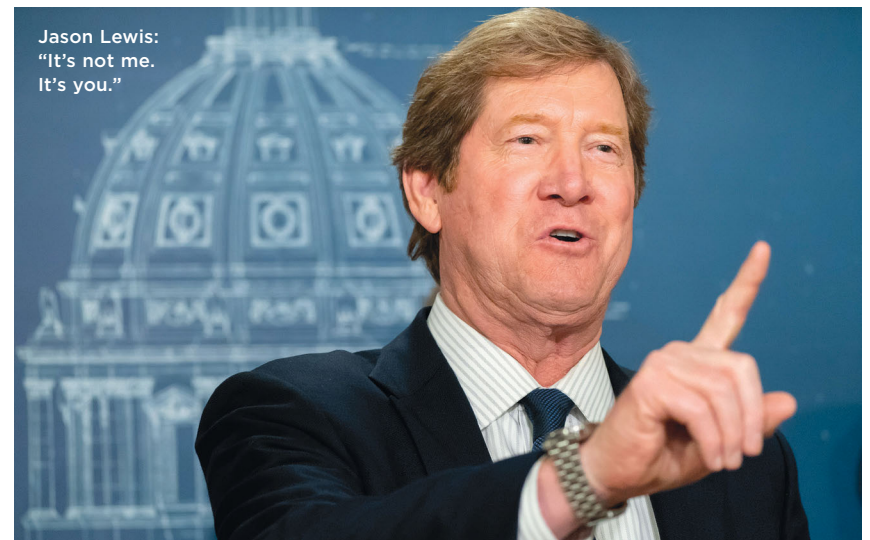
Nor could it have been resurfacing clips from his radio days, when he warned

of race wars, mused about similarities between gay marriage and legalizing rape, and mourned the good old days when a man could call a woman a "slut."

It certainly couldn't have been the professionalism and prowess demonstrated by Democratic opponent Angie Craig, the lesbian mom who vanquished him.

No, this was McCain's fault. House leadership had been keeping it together, Lewis wrote, passing a new health care law meant to supplant President Obama's Affordable Care Act. But McCain's "inscrutable" vote in the Senate sabotaged the repeal.

"McCain's last-minute decision prompted a 'green wave' of liberal special-interest money," he wrote, which gave Democrats plenty of ammo to tell the nation that the Republican-controlled



STAR TRIBUNE

House attempted to "[gut] coverage for people with pre-existing conditions."

In other words, McCain helped Democrats give Republicans a bad name, and now they're paying for it, Lewis claimed. Specifically him.

Not everyone thinks it's an airtight thesis.

"This is abhorrent," McCain's daughter,

Meghan McCain, tweeted.

It probably didn't help that the op-ed ran on, of all days, Veterans Day, which Twitter was quick to point out to him when he sent his annual message of thanks to the nation's war heroes.

But if anyone was impressed by Lewis' keen political analysis, there's good news: He's looking for work. —HANNAH JONES



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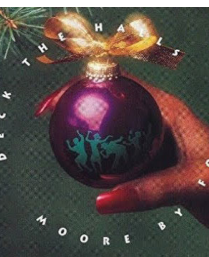
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DEC 1
7PM



Celebrating Aretha Franklin with Ginger Commodore
DEC 2
7PM



Carmen Lundy
DEC 3
7PM



Kenny Lattimore: Holiday & Hits
DEC 4
7 & 9PM



The Pines
DEC 5
7PM



Birds of Chicago
DEC 6
7PM



Mina Moore
DEC 7
7PM



A Holiday Har Mar Experience
DEC 8
10PM



By SARAH BRUMBLE

We think we're so cosmopolitan here in the Twin Cities. "Food World's Best Kept Secret," they say.

Still, most of us are mere city rats: clever, resourceful creatures, sure, but ones legendary for spending entire lifetimes rarely adventuring beyond reliable feeding destinations—which, these days, are crafted by Daniel del Prado.

But sometimes, between sleeping and scrounging and screaming about traffic, the clouds part and create a perfect beam of early autumn light, falling just so on the perimeter of ye olde trusty work parking lot. This fleeting moment of illumination catches on a hand-painted sign, seemingly from 1982. On it, one word screams like life itself:

BOOYA

As the leaves began to turn, Baader-Meinhof was in full effect. Hand-scrawled advertisements for upcoming "Booya Festivals" suddenly appeared to me everywhere. And, like all decent passwords, the word betrayed nothing of what it contained if one weren't among the initiated.

For two actual weeks straight, I sounded like I was losing my mind, asking everyone I knew: "What is booya?"

"Huh? No idea what you're talking about."

"You mean that thing Stuart Scott yelled?"

"Oh. It's Minnesotan—short for 'bouillabaisse.'" (Incorrect.)

"Never had it, but I swear it's on the Billy's Victorian marquee all year... like, they never take it down."

Then, on the day of the Vikings home opener, two respondents familiar with the phenomenon finally materialized. The first—a friend's father, standing in a garage, sipping Budweiser—proclaimed: "It's not real booya unless it's being cooked over an open flame, outdoors, while, ideally, being stirred by a canoe paddle." Later that evening, a co-worker sent chills down my spine: "Ohhh, yeah. Awful stuff. It's kinda like stone soup. My grandpa used to make my dad eat booya when he was growing up to [air-quoting] 'make him like lutefisk more.' He put dandelion leaves in his."

"Booya" (sometimes spelled "booyah") is a type of stew particular to Minnesota and the Upper Midwest, made in batches of up to 200 gallons at a time. (The word may have originated from a mishearing of "bouillon" in Wisconsin.) Most take a minimum of 12 hours to cook, and some as many as four days. The festival at which it's served is also

Stirring THE POT

Booya's fans are rabid. But... what is it?



PHOTOS BY LUCY HAWTHORNE. TOP RIGHT PHOTO BY SARAH BRUMBLE.



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LUCY HAWTHORNE

called a booya. Some combination of hearty, inexpensive vegetables, mild spices, and whatever meat is on hand are its building blocks, along with the occasional cracker. Plus, nowadays, a ubiquitous styrofoam bowl.

A lack of a set recipe owes directly to its age and origins. Like the Jucy Lucy, it's impossible to say who made the first booya; Belgians, Hungarians, and sometimes French Canadians all lay claim to bringing booya to the United States.

Across the board, booya is the color of rust, and tastes like work—both everything that went into it, and that which is yet to be done. It's the opposite of sexy. It tastes of the earth.

Having stumbled upon a calendar of booyas spanning September and October—one that, it's worth noting, assumed readers already knew what they were in for and simply described the dish in question as “that thick, rich stew”—I set a course for the heart of a Minnesota culinary tradition. I hoped to discover what made this open secret tick, and why its fans were so rabid about... soup.

The first church booya I sampled came ladled from crock pots in a children's gymnasium-slash-lunchroom, and was accompanied by stale saltines. It tasted exactly like Campbell's vegetable soup, plus beef, minus spices.

“This is booya?! I was promised something flame-roasted, and the great autumn outdoors!”

In shock, I stared blankly at an old TV that had been wheeled in to play the day's Vikings game, seated at a long table draped in plastic, surrounded by salt and pepper shakers. Families were stocking up on this shit for the winter, taking it to-go.

As I tried to wrap my head around what was happening to me, a long-lost acquaintance materialized out of my sad mist, agreeing this booya was “too

Members of the Booya Crew, second-generation booya makers who were behind the stew at several St. Paul festivals this year

sweet,” and noting that “Highland has a good one.”

With that, I felt I'd been given permission to leave.

St. Paul's resident villains, the Vulcans, provided a palate-cleanser to the piety of a church booya. Continuing their roll in the off-season from the Winter Carnival, they were easy to spot—perpetually decked-out as they (and their groupies) are in flame-red devil outfits—loitering in a cluster near Luverne the vintage fire truck in the parking lot behind Mancini's Char House on West Seventh.

Unlike the holy folk, the Vulcans themselves didn't make their booya, but rather employed the Booya Crew, second-generation booya makers whose recipe featured ground turkey and pork, as well as the usual potatoes, carrots, tomatoes, green beans, and onions.

The Vulcan taking our five-buck fee pointed out how little fat there was floating on top of our bowls, and its lack of oxtail (“my wife won't eat it if there's that stuff in it”). They'd already blazed through 185 of the 200 gallons they'd started with only hours before. All together, it tasted like chicken noodle soup... weird, considering no one mentioned the presence of chicken, and there were zero noodles.

Everyone drank beers and booze; it was a tailgate, not for sport, but for soup. “If it weren't for the cult vibes,” I thought, “this is how I'd pictured a booya!”

After trying to save the planet by encouraging attendees to bring their own “tupperware,” Bent Brewstillery earned the unique distinction of hosting the only booya to receive a Cease and Desist Order from Tupperware Corp.,

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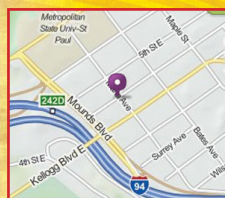


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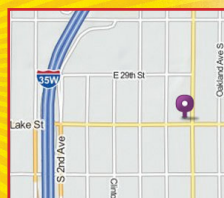
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ensuring that their truly spicy, actually delicious booya was doled out in styrofoam bowls just like its brethren. Simmering over a propane flame and stirred with what could well have been a proper canoe paddle, the booya was full of cabbage, potato, corn, chicken, roast pork, and spicy andouille sausage that the masters had begun chopping the night before.

"We have salt and pepper, but you won't need it," they said, as I bought a bowl. And, for the first time in the history of the state of Minnesota, they were right. The cabbage offered a welcome bitterness and tooth, with corn kernels that popped in your mouth like landlocked caviar. The potatoes held together, separating the broth from its filler. Proper andouille heat was perfectly tempered by tender, pulled chicken.

But this last element also made it unlike any booya before or after, which prompted me to wonder: "Is using Cajun sausage, making Minnesota reckon with actual spiciness, cheating in the world of Collective Northern Stew?"

Inspired by a streak of hits, and the sheer variety of booya in the world, I thought I'd give another religious establishment a shot.

I should not have done this. Even more regrettably, I'd invited friends along.

This beef had been cooked to the point of becoming a textureless, flavorless mush-meat. There was zero broth, only a mass of solids in a container, due in no small part to the equal-chop of celery, potato, carrot, and green pepper—poor technique for an extended simmer. No crackers were offered, leaving no texture to be found. The concoction was unbearably sweet, perhaps due to the carrots having nearly completely dissolved.

With only nine quarts out of 80 gallons remaining, in the words of one poor soul whom I'd dragged along on the adventure: "The quantity of this sold is an indictment on humanity." And yet, we reminded ourselves, the money raised would surely lead the church to flourish in unknown ways in the coming year.

Crawling out of the depths of misery, I dragged myself to the American Legion hall with dismal expectations. What I found instead was booya in its most perfect form, surrounded by creators who took time to bask in not only their achievements, but its history.

Sidling up to purchase a bowl, I asked my usual question of the woman doling it out, whom I'd come to know as Carol.

"What do you put in your booya? I know you can't give away all the secrets..."

"Oh, the normal stuff."

"Everyone's normal is so different!"

"Corn, rutabaga, lima beans, carrot, cabbage, potatoes, tomato, spices, chicken legs, pork, oxtail..."

"See, I've been going on a booya tour, and this is the first time I've heard ruta-



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bagas or oxtail—and I love both. Now I'm excited."

"I thought you were bein' funny. This is Polish-normal."

Cafeteria tray in hand, I wandered off to a lonely end of a table. Wanting for neither salt nor pepper, and with nary a cracker to be found, I housed the bowl.

A bake sale flanked one wall, offering "pie w/ whip cream for \$2.50" and "glass of milk \$1.00," while the room adjacent had a full bar. At tables running the length of the room, your respected aunts and grandparents partook in an afternoon drink while hollering at a friend for packing up the pie prematurely.

I decided to find Carol, who'd initially regarded me like an alien beamed in from space, to tell her just how much I loved it.

"This is, far and away, the best booya I've had."

Her face lit up like a Christmas tree. "Really?"

"I swear."


"Oxtails is what makes it. That and the pickling spices." Then she pointed across the table. "That's the man responsible—Russ, or Russell."

Turns out this recipe originated at the Polish club that once existed down the street; after it closed, the American Legion inherited its "rights." A team of guys, headed by the aforementioned Russell, works in shifts for four straight days to make the 200-gallon batch sold just one day each year. By the fourth hour of their sale, only about 15 gallons remained.

As the ladies went back and forth with me about legendary booyas—"Have you tried the Silver Fox? Oh it's so good, but they do it early, in August this year"; "Up north they use wild meat, like bear and squirrel, in their booya!"—the impenetrable nature of booya suddenly dawned on me.

As Carol's knee-jerk, Minnesota-nice reaction betrayed, everyone's booya is normal to them. It's a dish built not to expand communities, but to sustain them from within, where security is guaranteed. It exists to be shared, and to bring people together. The \$4- or \$5-per-bowl price is always a fundraiser, with the biggest booyas (like the one at Highland) pulling in upward of \$15,000 for their organizations in mere hours, thanks less to the mystery stew itself than to the camaraderie served on the side.

For so many of us in the Cities, existence consists of flitting from commitment to obligation, punctuated by an occasional trip to the newest hot spot.

Taking a detour into the world of booya felt like reconnecting with the foundation of society we forgot, or felt a little too comfortable leaving in the rearview: those things that fortified us, body and soul, when we were new here, less concerned with frippery than we were with making it through the winter, together. 



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FOOD



STAR TRIBUNE

20-YEAR-OLD ST. PAUL BREWPUB TO CLOSE THIS WEEK

Say goodbye to Great Waters Brewing Co.

Over the weekend, the downtown St. Paul brewpub announced that this week will be its last. Their final day in the historic Hamm Building at 426 St. Peter St. will be this Sunday, November 18.

City Pages talked at length with Great Waters founder Sean O'Byrne a few years ago, noting then that his place predated pretty much all of Minnesota's craft beer boom. When it opened in 1997, there was no Surly Bill—there wouldn't be a Surly for another eight years. Brewpubs were still a rarity; this one came before compatriots like Town Hall and Rock Bottom.

Hell, you weren't even allowed to sell growlers yet.

The Great Waters team notes as much in their short but sad Facebook farewell: "Great Waters opened in downtown St. Paul years before the Xcel Energy Center was built and was one of the first breweries to come along in many years. By the end of this year, there is expected to be 145 breweries in Minnesota."

Elsewhere in that 2016 City Pages conversation, O'Byrne talked about the rash of brewpub closures around the country and noted what makes this line of work particularly challenging.

"That failure has a lot to do with the beast that a brewpub is: A brewpub has to have good beer, good food, and good service," he said. "A brewery can just have good beer. A restaurant can have good food and good service, but a brewpub needs that third leg of the stool to survive."

That Great Waters stuck around as long as they did is a testament to just how sturdy their stool has been over the last two decades.

If you get to St. Peter Street for one last pint before they close, you can pick up a little piece of Twin Cities brewing history: They're unloading all merch at a 50 percent discount. —EMILY CASSEL



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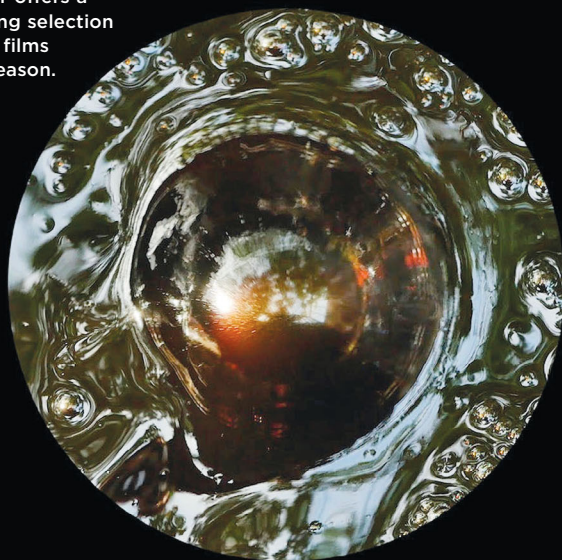
A LIST

FRIDAY An Agatha Christie murder mystery p. 20

SATURDAY Grrrl Scout turns 5 p. 20

SUNDAY New art films at the Walker p. 21

The Walker Art Center offers a rotating selection of art films this season.



LESLIE THORNTON, *THEY WERE JUST PEOPLE*

WEDNESDAY 11.14

FILM SOUND UNSEEN

VARIOUS LOCATIONS

Since 1999, Sound Unseen has offered a cool selection of events that mix movies with music through screenings, concerts, parties, panel talks, and happy hours. This year, the festival offers a wide variety of documentary films. Subjects include megastars, underappreciated musicians, a record store and label, and the great photographer Robert Mapplethorpe. Narrative films that prominently feature music as part of the storyline will also be screened. There's *Saints Rest*, about two estranged sisters who bond over music after their mother's death; *Lords of Chaos*, a death-metal horror film by famed music video director Jonas Åkerlund; and *Taking Off*, a classic 1972 film by Milos Forman about grieving parents who take a nosedive into youth counterculture. Meanwhile, there are plenty of panel discussions that will give you the chance to hear from some of the filmmakers presenting at the festival, and social events include bowling sessions

at Bryant-Lake Bowl. For the full lineup, screening schedule, and info on locations, visit www.soundunseen.com. \$12/\$14 at the door; some events are also free.

Through Sunday —SHEILA REGAN

THURSDAY 11.15

COMEDY DANA GOULD

ACME COMEDY CO.

"My last album was called *Mr. Funny Man*, and the one before that was called *I Know It's Wrong*," says comedian Dana Gould. "The gist of *I Know It's Wrong* was there are things that are becoming taboo to joke about." That album was recorded in 2015. "I couldn't do half that album now," he says. But that's the point. "To me it's really fun to explore, which is what I'm doing now. I talk about things in a fun way, not whining about the dearth of privilege, but really examining what's changing and in a way that's not, 'Oh, the poor white guy can't do or say what he wants to anymore.'" This reminds him of a quote: "When you're used to privilege, equality feels like oppression." That applies to comedy, too. "People who

think they're being oppressed will have strong reactions. Society doesn't change in a comfortable or easy way." He's had some surprising reactions lately as well. "The trope was always conservatives are tough and liberals are snowflakes," he says. "But I was in Portland. Liberal Portland, Oregon. I did a mild joke about Trump—it wasn't even directly about him—and someone threw a beer bottle at me," he says. "When I make jokes about Trump, conservatives throw a tantrum more than any liberal I've ever seen. They just don't want to hear it." 18+. 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. \$18. 708 N. First St., Minneapolis; 612-338-6393.

Through Saturday —P.F. WILSON

ART/MUSEUM

TAMSI RINGLER: STILL LIFE

MINNEAPOLIS INSTITUTE OF ART

Exquisitely mysterious, Tamsie Ringler's landscape sculptures and public art installations usher the uncanny and the unexpected into the realm of magnificent possibility. Scale, context, gravity—they all take a backseat to a creative practice where singular juxtapositions

of materiality, form, and light are given precedence. Ringler will transform Mia's gallery for the Minnesota Artists Exhibition Program (MAEP) into a sculptural adventure, investigating the history of still life, the importance of environmental responsibility, and the qualities of ephemerality. Among the objects inserted in the installation are a car, a canoe, a banquet table, and, most quotidian of all, a fiberglass grain silo. The show opens on Thursday, November 16, during Mia's monthly Free Third Thursday event from 6 to 9 p.m. Free. 2400 Third Ave. S., Minneapolis; 612-870-3131. **Through February 24, 2019 —CAMILLE LEFEVRE**

ART

MCAD ART SALE 2018

MCAD GALLERIES

With 7,000 or so artworks from 400-something individuals at this MCAD event, it's easy to get overwhelmed. Each year, the school packs pieces by students and recent graduates into every inch of space possible, so skipping a room or hallway nook could mean passing by hundreds of works. If your heart is set on buying a piece, we recommend coming up with a game plan. Choose a medium (photography, furniture, paintings, drawings, comic art, etc.), a size (works on display can go from mere inches to over five feet), and a price range (some items are \$20-\$50, others are in the thousands). Or, if you're brave, go in blind and see what pulls you in. Whatever your plans are, grab a glass of wine, and get exploring. You'll discover some duds, some weird stuff, and, best of all, some really cool pieces from emerging artists. Tickets to Thursday's posh party will score you first-day admission, appetizers, drinks, and free valet parking; Friday's shindig has a cash bar; and Saturday is free, with plenty still to explore and shop. Proceeds from the event go to MCAD's scholarship fund. The benefit sale has generated over \$3.3 million over the years. 6 to 9 p.m. Thursday through

CONTINUED ON PAGE 20 ►

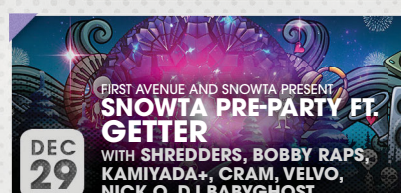
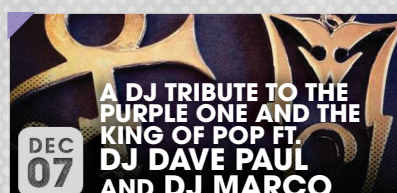
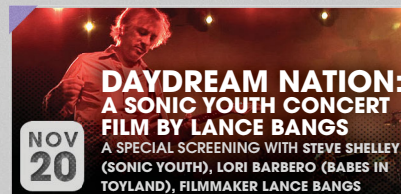
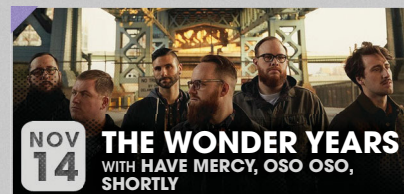
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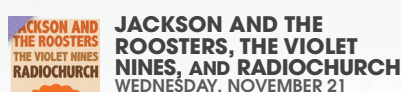
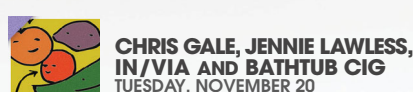
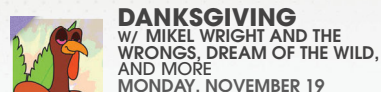
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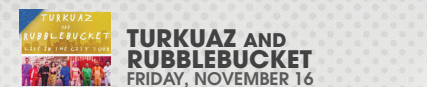
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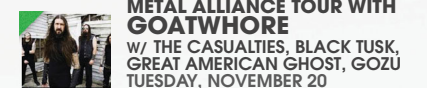
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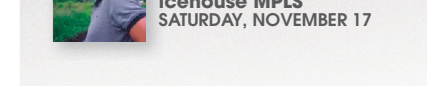
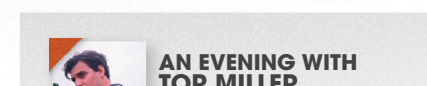
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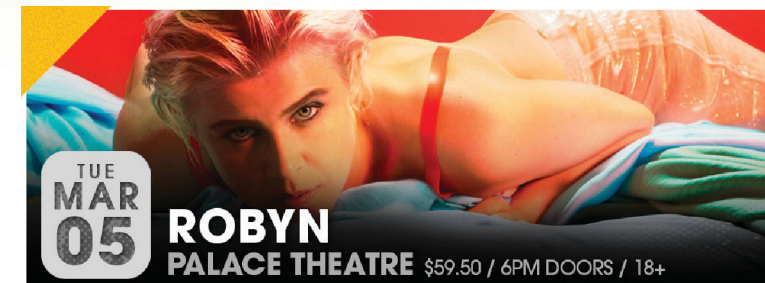
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CONTINUED FROM THURSDAY ►

Friday; 9 a.m. to 5 p.m. Saturday. \$150 Thursday; \$25-\$30 Friday; free Saturday. 2501 Stevens Ave., Minneapolis; 612-874-3700. **Through Saturday —JESSICA ARMBRUSTER**

FRIDAY 11.16

ART/GALLERY

A DOODLE A DAY:
TEN YEAR DOODLE JOURNEYARTISTRY AT BLOOMINGTON
CENTER FOR THE ARTS

After a happy childhood, a happy marriage, and a lively career as a beloved artist and children's book illustrator and author, Nancy Carlson found herself in a quandary. Her husband, who helped manage her career, was diagnosed with Frontotemporal Dementia (FTD), a particularly nasty brain disorder. Through his illness and after his passing, Carlson nonetheless kept drawing. She even created a blog to express the challenges of caring for her husband and the planning for his eventual death. This exhibition of small drawings documents her journey, which took the form of a doodle a day. It also celebrates, in true Carlson fashion, her indefatigable spirit. There will be an opening reception Friday, November 16, from 6 to 8 p.m., and an artist's talk at 7 p.m. on Tuesday, December 11. Free. 1800 W. Old Shakopee Rd., Bloomington; 952-563-8575. **Through December 28 —CAMILLE LEFEVRE**

THEATER

GO BACK FOR MURDER

THEATRE IN THE ROUND

Considering Theatre in the Round Players' superlative track record with previous Agatha Christie whodunits, audiences can expect to be thrilled by *Go Back for Murder*. Adapted by Christie from her novel *Five Little Pigs*, the play centers on Carla Crale, a young woman whose mother was convicted of killing her father some 15 years past. After receiving a posthumous letter from her mom, Carla becomes convinced of her innocence, and sets out to uncover the true perpetrator. In classic Christie fashion, an eccentric gallery of suspects soon emerges, as Carla (accompanied by her assertive fiancé and an inquisitive solicitor) seeks out five people connected to her father's death. As each of the suspects provides fresh revelations, long-hidden secrets are unearthed, along with an array of sinister motives. As in prior Christie productions, would-be detectives in the audience are sure to enjoy deducing the identity of the guilty party, undeterred



IMAGE COURTESY EVENT ORGANIZERS

by the skillfully deployed red herrings and false leads of this murder-mystery. 7:30 p.m. Fridays and Saturdays; 2 p.m. Sundays. \$18-\$22. 245 Cedar Ave., Minneapolis; 612-333-3010. **Through December 16 —BRAD RICHASON**

SATURDAY 11.17

PERFORMANCE

WILDISH

YESS YOGA

Immersive art embraces all of the performing arts disciplines in this event featuring work by emerging women artists. Movement is the key operating principal in this theatrical experience. That includes dance, animation, film, improvisation, and digital motion. Live music is also on tap. Blending feminism and experimental art, the all-encompassing performance generates an ambient experience in which Marissa Jax, Miranda Harincar, Shelby Dillon, Liza Goncharova, Anna Faught, Liz Deyoe, and Amelia Morris address the state of internal and external worlds with the freedom of possibility. 6 to 9:45 p.m. \$15. 23 E. 26th St., Minneapolis. —CAMILLE LEFEVRE

HOLIDAY

GINGERBREAD WONDERLAND

NORWAY HOUSE

The holiday tradition of gingerbread houses made its way to the U.S. via Norway, where the structures are called "pepperkake." Each winter people create tiny homes made from cookies, icing, and candy. This season at the Norway House, creative confectioners will come together to build a village inspired by the Twin Cities. There will be landmarks galore, with details so spot-on that you'll want

to pause to take a closer look. Past years have featured miniature takes on First Avenue, dotted with colorful gumballs; the Mill City area, complete with a tiny museum, ruins, and the Gold Medal Flour silos; the iconic Grain Belt beer sign, looking uncannily like the real thing; and the Minnesota State Capitol, with icing details as intricately delicate as lace. People of all skill levels are welcome to submit their pieces; this year's cityscape will include efforts from professional bakers, novices, and kids. To contribute, find more info at www.norwayhouse.org. 10 a.m. to 4 p.m. Tuesday through Saturday; 11 a.m. to 3 p.m. Sunday. \$5; free for kids under 12. 913 E. Franklin Ave., Minneapolis; 612-871-2211. **Through January 6, 2019 —JESSICA ARMBRUSTER**

BEER

TRIP AROUND THE SUN

INSIGHT BREWING

A Trip Around the Sun is more than an anniversary celebration. It's a bottle release party of the limited-edition Gravity Well imperial stout, it's a block party under a heated tent, and it's a concert that kicks off with cover band Pleezer in the early afternoon and ends with the layered beatbox flow of Heatbox at night. Double Barrel-Aged Gravity Well won best beer (limited release) in City Pages' 2018 Best Of issue. This new batch offers big notes of bitter chocolate and a smooth finish with subtle hints of oak and vanilla. Enjoy it this Saturday, along with five variant bottles available at the party and for take-home. Five more unique versions will also be sold exclusively in the (already sold-out) VIP room. 2 to 10 p.m. Free; \$2 for a 21+ wristband. 2821 E. Hennepin Ave., Minneapolis; 612-722-7222. —LOREN GREEN

MARKET

DO IT GREEN! 13TH ANNUAL
GREEN GIFTS FAIR

MIDTOWN GLOBAL MARKET

Holidays are about celebrations and, oftentimes, excess, which can mean they're not exactly environmentally friendly. Those looking to go green for Christmas can do so and still enjoy all the Christmastime fixings their hearts desire. Sometimes it's just a matter of making sustainable adjustments, like using totes or bandanas as wrapping paper, buying upcycled items, and switching to more energy-efficient electronics. The annual Green Gifts Fair will help you get there. This Saturday, you'll find over 80 vendors at Midtown Global Market selling Earth-friendly products and recyclable gifts, as well as hosting homemade craft sessions. Learn a few simple tricks on how to make your holiday more gentle for future generations. 10 a.m. to 5 p.m. \$1. 920 E. Lake St., Minneapolis; 612-872-4041. —JESSICA ARMBRUSTER

PARTY

GRRRL SCOUT:
HIGH FIVE ANNIVERSARY

VARSITY THEATER

Queer dance party Grrrl Scout celebrates its fifth birthday with a party at the Varsity Theater this week. The night will include good tunes, dancing, entertainment, and fun. Girl Named Jack will headline, along with the Troop 612 dancers and City Pages' 2018 Picked to Click winner, the Gully Boys, playing mini sets. Burlesque performer Scarlett Revolver hosts the evening, which will offer gifts and prizes from local businesses, drink specials, a photo booth, and more. It's a great time for fun and sexiness, all wrapped in a safe environment where consent is mandatory. 21+. 10 p.m. \$10.75. 1308 Fourth St. SE, Minneapolis; 612-217-7701. —SHEILA REGAN

HOLIDAY

WELLS FARGO WINTER SKATE

LANDMARK PLAZA

Once again, the Landmark Plaza and Rice Park in downtown St. Paul will become a winter wonderland for the season. As the temperature drops, the rink will grow more busy, with open skate sessions, broomball and hockey leagues, and free lessons taking over the space throughout the coming months. Things kick off this Saturday, November 17, with a party open to all from 3:30 to 7 p.m. Festivities include live holiday music, free hot cocoa, DJ sets from KS95, a

performance from pro figure skaters, and a giant Christmas-tree lighting ceremony capped with fireworks in Hamm Plaza. For weather updates and schedules, visit www.visitsaintpaul.com. Skate rentals are \$4, or score a free rental when you flash a Wells Fargo debit or credit card. 75 W. Fifth St., St. Paul. **Through February 3, 2019** —**JESSICA ARMBRUSTER**

FILM MYSTERY SCIENCE THEATER 3000

HISTORIC STATE THEATRE
First broadcast on Twin Cities independent television in 1988, *Mystery Science Theater 3000* has experienced a remarkable evolution over the past 30 years. The show quickly became a cult favorite, running a decade on cable and spawning a feature film before shutting down. In the years since, appreciation for the show's inspired concept of layering comical commentary over abysmal B-movies (aka riffing) has only grown, leading to a Netflix revival in 2017. In anticipation of the show's upcoming 12th season, *MST3K* has charted a 30th anniversary tour concluding with two homecoming shows at the State Theatre.

For fans, the biggest draw will likely be witnessing *MST3K*'s creator and original host, Joel Hodgson, back in his signature red jumpsuit, reprising his role for the first time in decades. In keeping with tradition, Joel will maintain his sanity in the face of cinematic inanity with the help of his robot friends, Tom Servo and Crow, as well as current *MST3K* host Jonah Ray. With two unique performances scheduled, attendees can choose between *The Brain* (1988) a ridiculously inept sci-fi alien thriller, and *Deathstalker II* (1987), an aspiring fantasy epic. 7 and 10 p.m. \$39.50-\$49.50. 805 Hennepin Ave., Minneapolis; 612-339-7007. —**BRAD RICHASON**

MARKET MINNEAPOLIS CRAFT'ZA 2018

GRAIN BELT STUDIOS
Forget Black Friday. Now that we're past Halloween, holiday shopping season is in full swing, and you don't have to spend it in a mall. Each weekend the Twin Cities will offer a variety of pop-up events, special sales, and markets showcasing local artisans and makers. This Saturday, there's the always popular Minneapolis Craft'za, a daylong party in the huge



FRIENDS OF BIGFOOT

Grain Belt Studios building. You'll find all kinds of potential here, whether your shopping list contains twee, rustic, practical, or raucous gifts. That includes handmade soap (Noble Soap Gallery), makeup (the Elixery), striking jewelry (Burly Babe, LaLunette Jewelry), gig posters (Aesthetic Apparatus), and sassy cross-stitch (Third Daughter Restless Daughter). Food trucks and hands-on activities round out the event. 10 a.m. to 5 p.m. Free. 79 13th Ave. NE, Minneapolis; 612-333-9012. —**JESSICA ARMBRUSTER**

SUNDAY 11.18

ART/FILM PLATFORMS: COLLECTIONS AND COMMISSIONS

WALKER ART CENTER

In this exhibition, the moving image isn't allocated to a static surface, time period, or cultural touchstone. It roves through the minds of emerging and established artists, iconic and archival reference points, and from screen sizes ranging from the palm of your hand to a wide white gallery wall. Since 2014, the Walker has curated existing works and commissioned 12 new ones to investigate the dynamic breadth and depth of film and video. Every seven weeks, the show changes. The works in this collection by artists including Bruce Conner, Marcel Broodthaers, Shahryar Nashat, and Moyra Davey course through sonic landscapes, politics, culture, and life reimagined. Free with admission. 725 Vineland Place, Minneapolis; 612-375-7600. **Through August 25, 2019** —**CAMILLE LEFEVRE**

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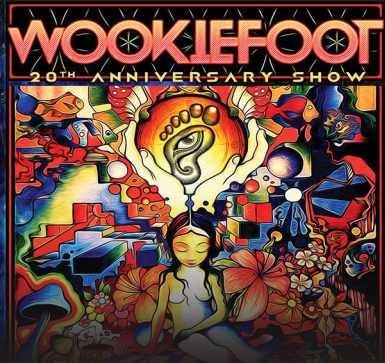
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DEC 01

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DEC 02

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W/ AU5

DEC 08

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DEC 29

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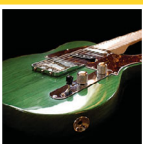
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FILM

DEAD OR ALIVE

The Coen Bros tell dark tales of the West in *The Ballad of Buster Scruggs*



Don't let the
blue skies fool
you; this story
gets dark.

NETFLIX

BY TONY LIBERA

Part of what makes Joel and Ethan Coen such fun filmmakers is a willingness to try their hands, to test the limits of their immense skill, to maybe even fail.

It's a disposition that's led to a few forgettable movies, sure—but more often than not, our native sons land on something as potent as it is surprising. While certain trademarks carry across pictures, there's a sense of mystery going into any Coen brothers movie that you don't get with, say, Wes Anderson or a Woody Allen film.

This unpredictability is multiplied six-fold with the *The Ballad of Buster Scruggs*. Framed by an anonymous hand flipping through the pages of a Western anthology book, the Coen brothers' latest offers a fistful of stories that, at the outset, feels more *O Brother Where Art Thou* than *No Country for Old Men*. The film soon reveals a darker nature.

The muted colors of the opening vignette hint at the bleakness to come. The eponymous Buster (Tim Blake Nelson), as skilled with a guitar as he is at cutting down a

man, imparts his congenial cowboy wisdom with signature Coen eloquence, doling out death with his six-shooter as he travels the West. His effortless, almost supernatural moseying between gunfights builds up a gruesome Gene Autry mythos before the audience is reminded what kind of world we—both character and viewer—are really living in.

From here we wander through stories connected only by their dark and blackly humorous tones: A robber (James Franco) picks the wrong bank; two traveling showmen (Liam Neeson, Harry Melling) find money slowing as winter comes; a prospector (Tom Waits) narrows in on his big payday; an unmarried woman (Zoe Kazan) manages alone on the Oregon Trail; and in a stage coach five very different travelers discuss the nature of humanity through a dark and stormy ride.

There's whimsy here, no doubt. Yet beyond all comedy, these tales can be as dark and merciless as anything the Coens have ever produced. Be they victims of circumstance or their own foibles, every character loses something. Every story hits hard.

Anthology films are rarely this effective. The standout pieces are so good

THE BALLAD OF BUSTER SCRUGGS

directed by Joel and Ethan Coen
starts Friday, Netflix

it's hard not to jump back and forth on a favorite (though if pressed, I'd say Kazan's "The Gal Who Got Rattled" is the best). While a couple of the stories are weaker, the worst among them still offers a solemnity and intrigue that supplements the others, making *The Ballad of Buster Scruggs* both seamless and compounding in its effect.

With a Netflix release, its efficacy is even greater. Those less inclined to watch an omnibus film may find the format more digestible in a medium that allows for breaks—though by the same token, Netflix bingers might find themselves unable to stop watching.

With *The Ballad of Buster Scruggs*, the Coen brothers have once again tested their mettle and once again succeeded. Here we get not just one great story but six, each told masterfully. It's the kind of movie that leaves you feeling something ineffable, that makes you think about it for weeks, its grim positions only fully realized with time. **C+**

SCENE STEALER

Teen actor Natalie Tran is a vet of the stage



DAN NORMAN

BY JAY GABLER

If you've ever seen Natalie Tran onstage—and chances are, you have—you probably liked her immediately. The 13-year-old actor, who's returning to the role of Young Max in the Children's Theatre Company production of *How the Grinch Stole Christmas*, glows with enthusiasm.

"I love performing for the audience," she says. "When they laugh or gasp at something I do, it's one of the best feelings in the world."

It's hard to imagine Tran racking up such an impressive résumé without that passion for her craft. She's a CTC regular, with credits including *The Sneetches* and a scene-stealing turn as a quippy kid sister in *The Abominables*. The Guthrie? Theater Mu? The Ordway? Fringe? SteppingStone? Check, check, check, check, and check.

The Wayzata eighth-grader got her start at age five, when she tried out for a production of *The King and I*. Like all the best actors, she's completely there with you in the world of the show.

For *Grinch*, that means channeling her canine character. "Peter [Brosius], the director, and Dean [Holt], who plays Old Max, have helped me incorporate a lot of dog physicality," she says. "Different types of movements help the audience know what I'm thinking without actually having to say it."

She's also committed to her community. Tran made a point of participating in the


DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS

Children's Theatre Company
2400 Third Ave. S., Minneapolis
Through January 6, 2019; 612-874-0400

public discussion around the newly launched MN Theater Awards. At the inaugural event this fall, she seemed to be the only "kid actor" in attendance. "It was still a really fun experience," she says. "I'm hoping if they do it next year, there'll be more kids that come."

Tran also has screen credits, but her first love is live theater. "It's hard to get into movies and commercials," she explains. "There's not a lot of Asian-American actors that do film work. As a kid, there'd be a family, and usually they wouldn't have me with an all-white family. But with theater, it doesn't matter what race you are."

There's no question that Tran wants to keep acting, but what that will mean as an adult is a question she doesn't feel the need to answer yet. With four years of high school still ahead, she's facing more immediate challenges. "It's kind of hard to find roles right now," she explains. "If they want a teenager, they're probably going to cast an adult for it, and I don't really look like a seven-year-old any more."

Right now, though, she's up for several weeks of what amounts to an onstage Olympics. As Young Max, Tran notes, "there's a lot of catching things and throwing things and a lot of being tossed around by the Grinch." 

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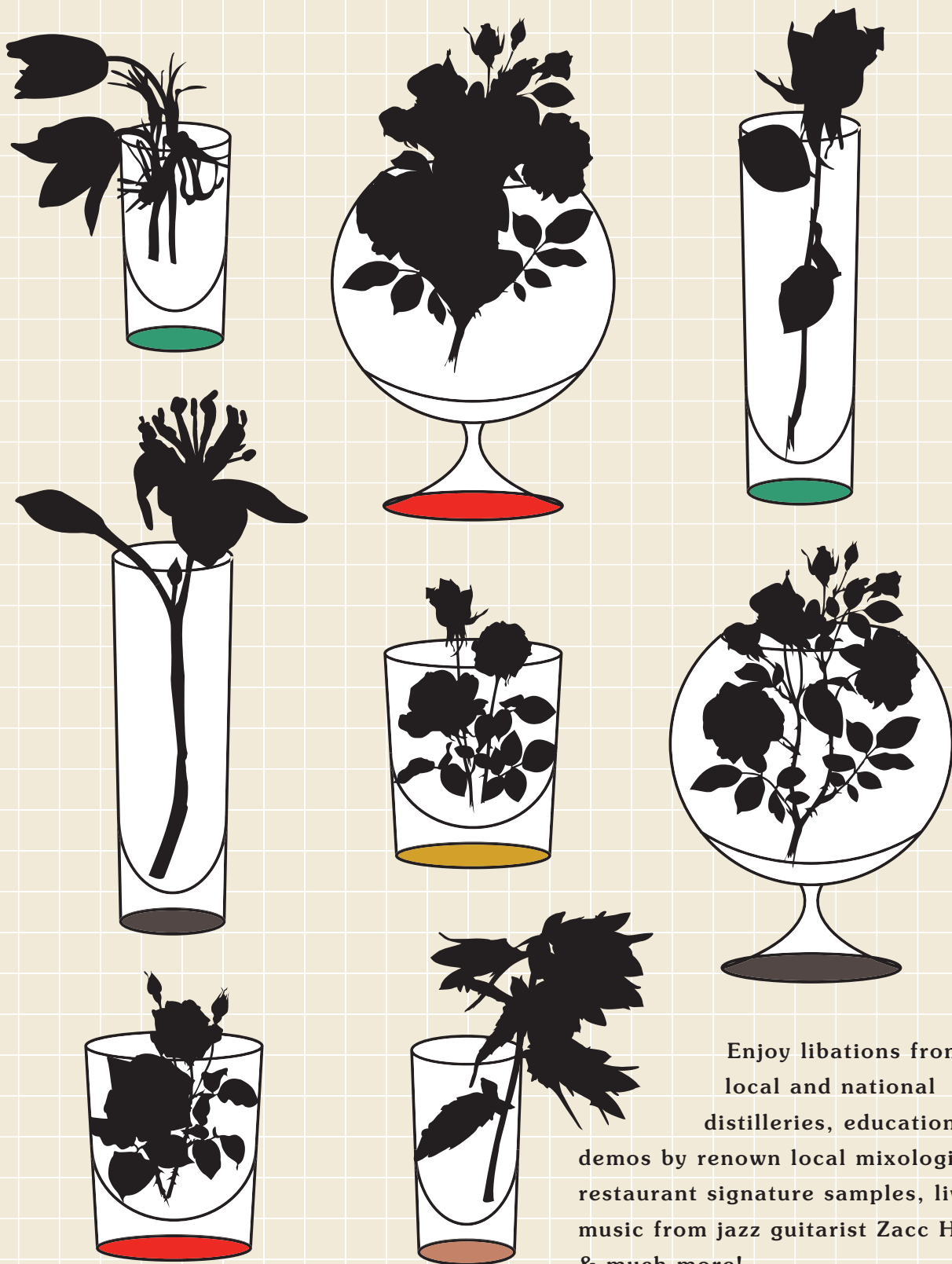
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STREET *Style*

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JULS WILSON

52, FASHION STYLIST

What are you wearing?

Jacket from Macy's, dress from Von Maur, hat from Nu Look, shoes from DSW.

Describe your style:

Always colorful, glamorous, edgy, very happy and expressive, high energy.

Where do you get style inspiration?

Paris.

Something in your closet you can't live without:

Furs.



SUSANNE HUBER

53, HAIRSTYLIST

What are you wearing?

1980s shirt from Arc's Value Village, great-uncle's hat that I bejeweled, purse purchased in Toronto, Diesel Black Gold pants, John Fluevog shoes, Liebeskind Berlin backpack on hip, Sami bracelets by Sami, Miansai and Jenny Bird earrings from Arrow, Céline glasses.

Describe your style:

An eclectic balance of shape and pattern.

Where do you get style inspiration?

Instagram and magazines. I'm a magazine junkie. I have 200 in my house at any given moment.



VICTORIA YEPEZ

28, COMMERCIAL REAL ESTATE CONSULTANT

What are you wearing?

Gucci purse, Forever 21 dress and earrings, Christian Louboutin shoes.

Describe your style:

Elegant, classy, edgy, and sexy.

Where do you get style inspiration?

Myself. It's just intuitive.

Something in your closet you can't live without:

My jean jacket.

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TOO MUCH BLOOD

Why do we still drool after our favorite artists' unreleased music?

BY KEITH HARRIS

Somewhere, deep in the vaults, it exists. A recording, overlooked and maybe forgotten, unheard since the day it was cut and rejected. Selfishly or thoughtlessly or both, the musician responsible—an artist we adore—has kept it from us. But if we could only hear that music, all would be illuminated, our understanding of our idol would be deepened and reconfigured and fully realized. We would know what it all meant.

Rock stars are a paradox. We're drawn to their mystique, thrilled by our inability to ever truly know them. But to be a fan is to demand the private, the ordinary, the hidden, to uncover the supposedly real person beneath the performance, to understand what our hero was thinking in the studio. And if we can never know for sure, we'll settle for clues: the alternate take, the unreleased track, the work in progress.

Not only do Minnesota's two greatest musicians both epitomize the inscrutability of stardom, but Bob Dylan and Prince also each recorded classic albums that can feel like glorious accidents. The enforced spontaneity of Dylan's sessions make his official recordings seem like snapshots of a chaotic spree that would appear wildly different if taken from another angle. And Prince's impatient studio dexterity led him to whip through tracks so ferociously that, as the critic Brad Nelson has noted, even some of his masterworks sound like blueprints for future live performances. No wonder we thirst so slavishly after their unreleased music—which, in Dylan's case, has been officially issued in trickles and gushes for 27 years now, and, in Prince's, is just now becoming available.

The 14th volume of the Dylan bootleg series, *More Blood, More Tracks*, covers a special moment in his career—not just

because *Blood on the Tracks* is his last consensus masterpiece, but because a shadow version has always haunted the official release. Dylan famously scrapped an initial pressing of the album (itself the result of several abortive sessions) to start over with Minneapolis session players. And ever since, some Dylan faithful have wondered whether this lost (yet highly bootlegged) album might be the “real” version, while some imitation had been foisted off on us.

Truth is, Dylan strums with a cowboy campfire stiffness on the acoustic versions he initially planned to release. They not only sound as unfinished as demos, but they're performed with a hesitant air of forced significance, so the words have to do too much of the work. Hearing him waver over which pronouns to use on “Tangled Up in Blue” is instructive, even casual Dylan fans should know the eventually omitted “Up to Me,” and the slickness of the New York sessions makes for at least one engagingly disorienting listen. But if you find yourself repeatedly playing nine consecutive versions of “You're Gonna Make Me Lonesome When You Go,” please consult a physician immediately.

I last listened to *Blood on the Tracks* six years ago, after a hard breakup, expecting to undergo some middle-aged male rite of passage and emerge sadder but wiser. What I learned instead was that its songs offer neither salt nor balm for a fresh wound; this is an album for picking at scabs, or contemplating scars, a document of lived-in heartbreak and endurance. (Taylor Swift's *Red* turned out to be what I needed for catharsis.) Swooping in here for a close-up, veering back for the wide lens, traveling through time, *Blood on the Tracks* is a cubist portrait of heartbreak. “You're Gonna Make Me Lonesome When You Go” imagines future pain, “Tangled Up in Blue” revisits it from the past. But the moment that stuck with me was the climax of “Simple Twist of Fate,” where a discarded man feels an “emptiness inside” but “just could not relate” to that emotion. What could be a greater example of alienation than struggling to empathize with your own sense of loss?

I can't listen to *More Blood, More Tracks* without hearing *Blood on the Tracks* in my memory. The tiniest of details—a different guitar fill, a change in syllabic emphasis in the pronunciation of “separation”—sounds like a monumental divergence in this context. Would these takes sound different to us if we'd never heard the official version?

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MUSIC

Well, maybe, but they'd also sound different this way if we'd never landed on the moon or if the South had won the Civil War. Like fantasy football, Dylanology is a harmless if occasionally annoying hobby, but its pleasures are something distinct from the actual experience of *Blood on the Tracks*. And, I'd say, something less.

Prince's vaults are said to contain material so precious he couldn't bear to let us hear it. For decades, we're told, he perversely nested upon his hidden hoard of jewels and gold like a well-coiffed purple dragon while force-feeding us Gwen Stefani duets and funk jams about Calhoun Square. A 34-minute solo in-studio practice tape, *Piano & a Microphone 1983* isn't quite what we were promised, but it's a remarkable display of just how deep Prince's mystique runs.

The first-time visitor to Paisley Park expects to enter an inner sanctum but discovers a display case disguised as a home. Listening to *Piano & a Microphone 1983* can be a lot like that, suggesting intimacy but delivering opulence. Even in the practice room, Prince imagines himself as an entertainer. Whether adopting a different persona on the playful "Cold Coffee & Cocaine," or toying with alternate pronunciations of "purple" on you-know-what anthem before wandering into a minute of Joni Mitchell's "A Case of You," he's not expressing himself so much as finding new ways to dazzle, experimenting with various methods for commanding our emotional response.

Though Prince could slacken into glibness once he became a star, in the '80s, we—his fans, foes, and undecided listeners—were still an opponent for him to overcome, and you can hear that here. A pass at an old spiritual, "Mary Don't You Weep," and an extended "17 Days" showcase a bluesy side of Prince he'd not yet fully revealed at the time; these performances are less revelatory now than they'd have sounded in 1983 or even 1993. But the more we peek behind the curtain, the more guarded Prince seems—which, paradoxically, makes this music more exciting.

What true fans always slightly resent about popular music is that everything you need to fully experience it is right there on the surface. Whether they're boomers scouring bootlegs or tweens scrutinizing tweets, fans are protective of their special relationship with the star, and they always try to undermine pop's democratic nature. Yet they never fully succeed. Sure, biographical detail can add shades of meaning. You betcha historical context is important. But what makes *Blood on the Tracks* and *Piano & a Microphone* great art is that their pleasures are available to all. **CB**



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FREE WILL ASTROLOGY

>> By Rob Brezsny

♈ ARIES (March 21-April 19): Interior designer Dorothy Draper said she wished there were a single word that meant “exciting, frightfully important, irreplaceable, deeply satisfying, basic, and thrilling, all at once.” I wonder if such a word exists in the Chamicuro language spoken by a few Peruvians or the Sarsi tongue spoken by the Tsuu T’ina tribe in Alberta, Canada. In any case, I’m pleased to report that for the next few weeks, many of you Aries people will embody and express that rich blend of qualities. I have coined a new word to capture it: tremblissimo.

♉ TAURUS (April 20-May 20): According to my astrological intuition, you’re entering a phase when you will derive special benefit from these five observations by poet and filmmaker Jean Cocteau. 1. “There are truths that you can only say after having won the right to say them.” 2. “True realism consists in revealing the surprising things that habit keeps covered and prevents us from seeing.” 3. “What the public criticizes in you, cultivate. It is you.” 4. “You should always talk well about yourself! The word spreads around, and in the end, no one remembers where it started.” 5. “We shelter an angel within us. We must be the guardians of that angel.”

♊ GEMINI (May 21-June 20): Adolescence used to be defined as a phase that lasted from ages 13 to 19. But scientists writing in the journal The Lancet say that in modern culture, the current span is from ages 10 to 24. Puberty comes earlier now, in part because of shifts in eating habits and exposure to endocrine-disrupting chemicals. At the same time, people hold onto their youth longer because they wait a while before diving into events associated with the initiation into adulthood, like getting married, finishing education, and having children. Even if you’re well past 24, Gemini, I suggest you revisit and reignite your juvenile stage in the coming weeks. You need to reconnect with your wild innocence. You’ll benefit from immersing yourself in memories of coming of age. Be 17 or 18 again, but this time armed with all you have learned since.

♋ CANCER (June 21-July 22): Cancerian baseball pitcher Satchel Paige had a colorful career characterized by creative showmanship. On some occasions, he commanded his infielders to sit down and lol on the grass behind him, whereupon he struck out three batters in a row—ensuring no balls were hit to the spots vacated by his teammates. Paige’s success came in part because of his wide variety of tricky pitches, described by author Buck O’Neil as “the bat-dodger, the two-hump blooper, the four-day creeper, the dipsy-do, the Little Tom, the Long Tom, the bee ball, the wobbly ball, the hurry-up ball, and the nothin’ ball.” I bring this to your attention, Cancerian, because now is an excellent time for you to amp up your charisma and use all your tricky pitches.

♌ LEO (July 23-Aug. 22): “Everyone tells a story about themselves inside their own head,” writes fantasy author Patrick Rothfuss. “Always. All the time. We build ourselves out of that story.” So what’s your story, Leo? The imminent future will be an excellent time to get clear about the dramatic narrative you weave. Be especially alert for demoralizing elements in your tale that may not in fact be true, and that therefore you should purge. I think you’ll be able to draw on extra willpower and creative flair if you make an effort to reframe the story you tell yourself so that it’s more accurate and uplifting.

♍ VIRGO (Aug. 23-Sept. 22): In describing a man she fell in love with, author Elizabeth Gilbert wrote that he was both “catnip and kryptonite to me.” If you’ve spent time around cats, you understand that catnip can be irresistible to them. As for kryptonite: It’s the one substance that weakens the fictional superhero Superman. Is there anything in your life that resembles Gilbert’s paramour? A place or situation or activity or person that’s both catnip and kryptonite? I suspect you now have more ability than usual to neutralize its obsessive and debilitating effects on you. That could empower you to make a good decision about the relationship you’ll have with it in the future.

♎ LIBRA (Sept. 23-Oct. 22): “I had to learn very early not to limit myself due to others’ limited imaginations,” testifies Libran astronaut Mae Jemison. She adds, “I have learned these days never to limit anyone else due to my own limited imagination.” Are those projects on your radar, Libra? I hope so. You now have extra power to resist being shrunk or hobbled by others’ images of you. You also have extra power to help your friends and loved ones grow and thrive as you expand your images of them.

♏ SCORPIO (Oct. 23-Nov. 21): The U.S. is the world’s top exporter of food. In second place is the Netherlands, which has 0.4 percent as much land as the U.S. How do Dutch farmers accomplish this miraculous feat? In part because of their massive greenhouses, which occupy vast areas of non-urbanized space. Another key factor is their unprecedented productivity, which dovetails with a commitment to maximum sustainability. For instance, they produce 20 tons of potatoes per acre, compared with the global average of nine. And they do it using less water and pesticides. In my long-term outlook for you Scorpios, I see you as having a metaphorical similarity to Dutch farmers. During the next 12 months, you have the potential to make huge impacts with your focused and efficient efforts.

♐ SAGITTARIUS (Nov. 22-Dec. 21): “The world is like a dropped pie most of the time,” writes author Elizabeth Gilbert. “Don’t kill yourself trying to put it back together. Just grab a fork and eat some of it off the floor. Then carry on.” From what I can tell about the state of your life, Sagittarius, the metaphorical pie has indeed fallen onto the metaphorical floor. But it hasn’t been there so long that it has spoiled. And the floor is fairly clean, so the pie won’t make you sick if you eat it. My advice is to sit down on the floor and eat as much as you want. Then carry on.

♑ CAPRICORN (Dec. 22-Jan. 19): Novelist Anita Desai writes, “Isn’t it strange how life won’t flow, like a river, but moves in jumps, as if it were held back by locks that are opened now and then to let it jump forward in a kind of flood?” I bring this to your attention, Capricorn, because I suspect that the locks she refers to will soon open for you. Events may not exactly flow like a flood, but I’m guessing they will at least surge and billow and gush. That could turn out to be nerve-racking and strenuous, or else fun and interesting. Which way it goes will depend on your receptivity to transformation.

♒ AQUARIUS (Jan. 20-Feb. 18): “Miracles come to those who risk defeat in seeking them,” writes author Mark Helprin. “They come to those who have exhausted themselves completely in a struggle to accomplish the impossible.” Those descriptions could fit you well in the coming weeks, but with one caveat. You’ll have no need to take on the melodramatic, almost desperate mood Helprin seems to imply is essential. Just the opposite, in fact. Yes, risk defeat and be willing to exhaust yourself in the struggle to accomplish the impossible; but do so in a spirit of exuberance, motivated by the urge to play.

♓ PISCES (Feb. 19-March 20): “Never invoke the gods unless you really want them to appear,” warned author G. K. Chesterton. “It annoys them very much.” My teachers have offered me related advice. Don’t ask the gods to intervene, they say, until you have done all you can through your own efforts. Furthermore, don’t ask the gods for help unless you are prepared to accept their help if it’s different from what you thought it should be. I bring these considerations to your attention, Pisces, because you currently meet all these requirements. So I say go right ahead and seek the gods’ input and assistance.

freewillastrology@freewillastrology.com
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CROSSWORD

1	2	3	4		5	6	7	8	9		10	11	12	13
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61					62						63			
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SHOUT OUTS
BY BRENDAN EMMETT QUIGLEY

Across

- 1 “Like... Yesterday, if you can swing it”
5 Stop to a buccaneer
10 Ear cleaner
14 Handed over
15 Lady killer
16 Story that takes a long time to tell
17 Tell
18 Real lulu of a loser?
20 Abodes with zippers
22 Hill, in Israel
23 Forerunner to cable
24 Something that tips you off that you’re on a turnpike?
28 Prefix with Pen and center
29 Polished off
30 “Do, ____ ...”
31 Little something extra
33 Build up
34 Adorbs
35 Unannounced record releases, and a hint to this puzzle’s theme

- 40 Simply the best
41 Shredding company
42 Waze instructions
44 Prima donnas’ selections
45 Feathery neckpiece
48 Pick up the tab
49 Real enormous movement after drinking too much?
51 Stupefy
52 Genre for American Football and Modern Baseball
54 [Bor-ring]

- 55 Moth that discovered the New World?
60 Slay
61 Trench makers
62 Methuselah’s father
63 Squeezed every last drop from
64 Work that includes the “Skáldskaparmál”
65 Eye problems
66 Rooms with foosball tables

Down

- 1 Creator of the detectives Harley and Hercule
2 “That’s enough out of you”
3 Seek retribution
4 City outside of Fremantle and Joondalup
5 “____ is either revolution or plagiarism” (Gauguin)
6 Pledge
7 Trudeau’s bro
8 Lab, e.g.
9 Gym freebie
10 It might be replaced after getting one’s identity stolen: Abbr.
11 Bunched, as TP
12 Dermatology topic
13 Musical staff edge
19 Stewpot
21 D.C. politics, in a phrase
25 Jewish month that Moses supposedly was born and died in
26 “____ heard you the first time”

- 27 Piece of bathroom tile
32 Bug-killing brand
33 Big show spot
35 Tree with white bell-like leaves
36 Dropped the bass?
37 Square ____ (“Final Fantasy” game company)
38 Colorless
39 15-Across’s offering
40 Case holder
43 Wineglass part
44 Check line
45 Shields on a screen
46 “Conan ____ Needs A Friend” (podcast)
47 Makes some changes
50 Wrapped things up
53 U.K. honors
56 It has roughly 1/3rd of the world’s wealth
57 Ingredient in natto
58 Cooling block
59 Startled cries removed from this puzzle’s theme

Last Week’s Answer

A	M	P	S		S	M	E	A	R		M	W	A	H
R	O	S	A				H	A	L	V	E	D	O	L
E	D	Y	S		O	I	L	E	D		M	R	I	S
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A	S	H		A	S	S		T	O	M		F	A	B
L	I	E	D	T	O				R	O	U	R	K	E
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F	L	E	A		C	U	R	A	D		E	L	A	N
W	E	D	S		S	P	E	W	S		Y	E	L	L

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How do I convince a woman to let me tie her up?



Dan Savage

I've always wanted to tie girls up, but I can never convince a woman to let me. Lately, I've been exploring "bondage singles" sites online, but I'm totally new to this. How do I know which ones I can trust? There are hundreds of profiles, but it's hard for me to believe I can really just answer an ad, meet a girl in a hotel room, and tie her up. It can't be that simple, can it?

THE INTERNET'S ENTICING DATES

It can't be and it isn't, TIED, because no woman in her right mind is going to let some man she's never met before tie her up in a hotel room. That's not to say it couldn't happen or hasn't ever happened, but women stupid enough to take that risk are rare—and it should go without saying that any singles website promising to provide lonely guys with an endless stream of stupid women is a scam. But you don't have to take my word for it. Justin Gorbey is a bondage practitioner and educator, as well as a professional artist and tattooer. Gorbey ties up a lot of women, as you can see on his Instagram account (@daskinbaku), and he doesn't think you're going to find someone on a "bondage singles" site, either.

"I would recommend this person step away from the dating sites and step into some educational group meet-ups or 'munches,'" said Gorbey. "TIED or any new person should focus on groups that match their own desires/interests, and connections will develop organically with time and effort—with a lot of fucking time and effort!"

Kink social and education groups organize online but meet up offline—face-to-face, IRL, in meatspace—at munches (educational talks, no actual play) and play parties (actual play, hence the name). To find the kink organization(s) in your area, TIED, Gorbey suggests that you create a profile on FetLife, the biggest social network for

kinky people, and start connecting with other like-minded kinksters at munches.

"Going to munches will not only give TIED a chance to meet people," said Gorbey, "they'll give him a 'guide' for how to act—most groups generally go over house safe words/etiquette/rules and consent/risk awareness at the beginning of a munch—and they'll also give what I call a 'visual vocabulary' of what a real-life scene looks like. Porn and fetish fantasy often distort our perceptions of what is plausible or even possible for real people in a real-life scenario. Just watching others play helped me identify the things I found attractive as both a top and a bottom."

There are lots of people out there who are interested in bondage, TIED, and the organized kink scene is the best place to find safe and sane play partners. You'll be able to interact with kinky women at munches and parties, women who will be a

lot likelier to let you tie them up after you've demonstrated you're safe and sane yourself.

"There are hours of intimacy before and after the moment captured for an Instagram photo," said Gorbey. "These relationships require trust, vulnerability, and communication. These acts require a lot of hard work and commitment, and they expose a person to risk. That's why the only responsible answer to TIED's question is to seek education first and play partners second."

Justin Gorbey teaches workshops and intensives on a number of subjects centering on bondage and power exchange dynamics. To see his work and learn about his workshops, follow him on Instagram @daskinbaku.

mail@savagelove.net
Follow Dan on Twitter: @fakedansavage
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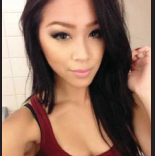
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